ASSASSIN'S CREED SYNDICATE
MUSIC BY AUSTIN WINTORY

Assassin's Creed: Syndicate was, in many respects, a dream project. Ubisoft's Lydia Andrew and Christian Pacaud reached out to me while hunting for a composer, and their challenge was rather straight forward: give us something new, that the AC brand has never had before. I felt from the beginning a complete license to experiment and do my own thing. This was not just exciting, but incredibly fortunate because so much of the previous AC music is so beautifully executed (not to mention widely beloved!) that being beholden to it would have surely guaranteed that my work be simply the lesser version of my predecessors' contributions. So off we went!

The score that emerged as a result is one which, as is typical for me I suppose, really showcases the talent of its performers. Sandy Cameron and Tina Guo, playing violin and cello respectively, lead the pack for most of it, demonstrating both outrageous virtuosity and profound expressiveness. These were probably the most difficult (both technically and emotionally) parts I'd ever placed in front of musicians and they sailed through with ease. The score also features one of my favorite singers in the world, Holly Sedillos. The beauty and elegance she brought so starkly contrasts the constant combative, dancing nature of the rest of the score and she consistently gave me both goosebumps and tears.

I also would be remiss to not mention my Australian brothers, Tripod: Scott Edgar, Simon Hall and Steven Gates. When the opportunity arose to write a half-dozen original songs, as if they were Victorian Era 'murder ballads' I could imagine no better collaborators and yet they still managed to surprise me. On both a songwriting and lyric front, they proved yet again that they are true masters.

And while I could fill these pages with explanations of the various musical ideas in the score, I'll save that for some future blog post or other such longer form. Instead, forgive a personal indulgence. Less than one week before starting this score, my father lost his battle to cancer, after having only been diagnosed two months earlier. It made beginning to compose enormously difficult, with my mind predictably very clouded. I can't overstate how appreciative I am of my collaborators at Ubisoft, particularly Lydia and Christian, for their unwavering support and understanding at that time.

A few months later, a mere month from completion, another very dear friend, Claire Naber Matalqa, lost her own fight with cancer, in a way bookending the project with intense personal losses. Yet again, Lydia and Christian were the paragons of empathy. To say that this score represents a deeply personal manifestation of my feelings during that time would be a gross understatement. The truth is, this score was my escape and my salvation. It both occupied my mind and provided me a powerful outlet that I needed when I was otherwise standing on some precipice of overwhelming pain and sorrow. So, thank you to Ubisoft for unwittingly helping me through one of the most difficult periods of my life, and thank you to all who play Syndicate or listen to this album. I hope it brings you even a fraction of the meaning it brought to me.

Music by Austin Wintory

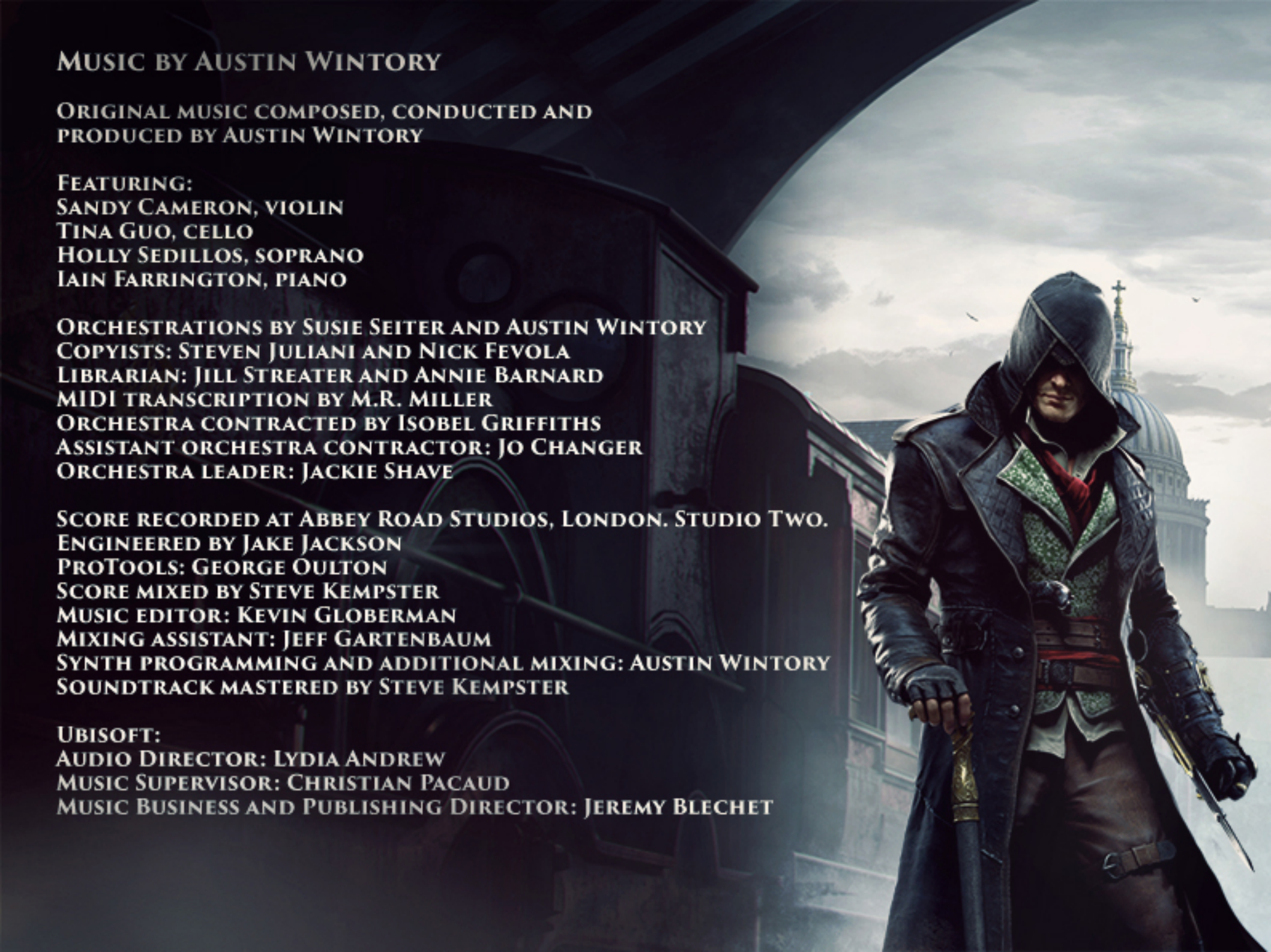
Original music composed, conducted and produced by Austin Wintory

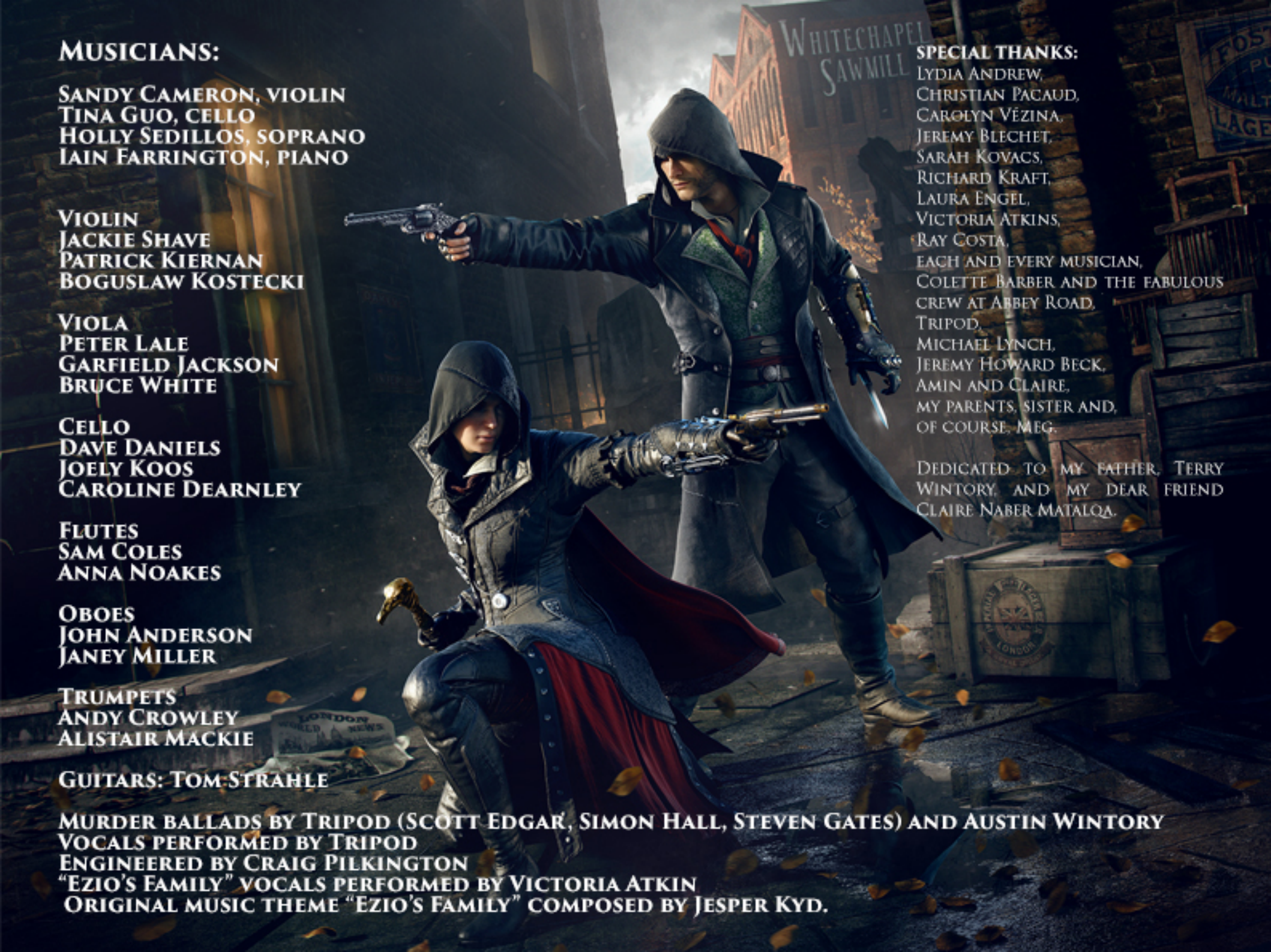
Featuring:
Sandy Cameron, violin
Tina Guo, cello
Holly Sedillos, soprano
Iain Farrington, piano

Orchestrations by Susie Seiter and Austin Wintory
Copyists: Steven Juliani and Nick Fevola
Librarian: Jill Streater and Annie Barnard
MIDI transcription by M.R. Miller
Orchestra contracted by Isobel Griffiths
Assistant orchestra contractor: Jo Changer
Orchestra leader: Jackie Shave

Score recorded at Abbey Road Studios, London. Studio Two.
Engineered by Jake Jackson
ProTools: George Oulton
Score mixed by Steve Kempster
Music editor: Kevin Globerman
Mixing assistant: Jeff Gartenbaum
Synth programming and additional mixing: Austin Wintory
Soundtrack mastered by Steve Kempster

Ubisoft:
Audio Director: Lydia Andrew
Music Supervisor: Christian Pacaud
Music Business and Publishing Director: Jeremy Blechet





Musicians:

Sandy Cameron, violin
Tina Guo, cello
Holly Sedillos, soprano
Iain Farrington, piano

Violin
Jackie Shave
Patrick Kiernan
Boguslaw Kostecki

Viola
Peter Lale
Garfield Jackson
Bruce White

Cello
Dave Daniels
Joely Koos
Caroline Dearnley

Flutes
Sam Coles
Anna Noakes

Oboes
John Anderson
Janey Miller

Trumpets
Andy Crowley
Alistair Mackie

Guitars: Tom Strahle

Murder ballads by Tripod (Scott Edgar, Simon Hall, Steven Gates) and Austin Wintory
Vocals performed by Tripod
Engineered by Craig Pilkington
"Ezio's Family" vocals performed by Victoria Atkin
Original music theme "Ezio's Family" composed by Jesper Kyd.

Special thanks:
Lydia Andrew,
Christian Pacaud,
Carolyn Vézina,
Jeremy Blechet,
Sarah Kovacs,
Richard Kraft,
Laura Engel,
Victoria Atkins,
Ray Costa,
each and every musician,
Colette Barber and the fabulous crew at Abbey Road,
Tripod,
Michael Lynch,
Jeremy Howard Beck,
Amin and Claire,
my parents, sister and,
of course, Meg.

Dedicated to my father, Terry Wintory, and my dear friend Claire Naber Mataloa.

1) Bloodlines
2) London is Waiting
3) The Dance Begins
4) Peace and I are Strangers Grown
5) Soothing Syrup
6) Give Me the Cure
7) Danza alla Daggers
8) The churning seas of London
9) It's Business, Mr. Frye
10) The Late Pearl Attaway
11) Everyone has a price
12) Destruction's Our Delight
13) Waltzing on Rooftops and Cobblestones
14) Cathedrals of Steel
15) You've Stolen Your Last Shilling
16) The Tale of Twopenny
17) Top Hats and Sword Canes
18) Men Have Become Monsters
19) The Assassin Two-Step
20) Too Dreadful a Practice for this Open Air
21) Take Your Bow, Knave
22) Feasting on a Lord
23) A Ballet of Blades
24) Great Minds Against Themselves Conspire
25) A Gauntlet Scherzo
26) London Will Soon be Rid of Your Chaos
27) Darling, What a Night
28) Jokes Jokes Jokes!
29) Hooded Allegro Vivace
30) For Those we Loved
31) Death is now a Welcome Guest
32) Bloody Presto Con Brio
33) So Much for a House Call
34) I would have created a paradise
35) Underground
36) Family

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